

Exhibit of German Paintings

PICTURES SELECTED ABROAD NOW AT CORCORAN ART GALLERY—COMPARISON BETWEEN GERMAN AND AMERICAN SCHOOLS.

BY JAMES HENRY MOSER.

Much interest and wide discussion in art circles has followed the exhibition in the Heliocycle of the Corcoran Gallery of fifty-three paintings by eminent German artists of the present day.

These pictures, selected abroad by the distinguished and active Dr. Kurtz, director of the Albright Art Gallery, have already created sensations in Buffalo, Chicago, St. Louis, and Indianapolis, where they were exhibited before coming to this city. The German pictures, which came here early in May, will be removed on Monday next to make room for the annual display of work by students of the Corcoran Art School.

With the exception of Franz Stuck's "Salome," Hans von Bartel's two paintings, "Pardon in Brittany," and "Endless Distance," and Max Clarenbach's "Winter on the Eft," which have been purchased, and will remain in America, this collection will be returned to Germany directly from here.

The visitor familiar with the art of Dusseldorf, Karlsruhe, Berlin and Munich of thirty years ago frankly concedes that these pictures are French, not German, and French of the most advanced, bizarre sort, almost to the point of the decadence, which mark so large a part of the present French (Parisian) output.

Great credit is due to Dr. Kurtz for bringing to America so representative a collection of pictures, with its masterpieces as well as freaks, for by so doing he has given home-loving Americans, both lay and professional, an opportunity to compare German art with the native American product.

The American painter is not without conceit, however strong his reverence for his foreign masters may be, and one sometimes views with misgivings his confident claim that there is no greater art being produced in the world than his own.

The German pictures plainly confirm the claim. It is simply true, as Kenyon put it in his review of the current Carnegie exhibition at Pittsburgh. I quote

Music and Musicians.

A fine concert was given by the choir of St. Mark's Church at the National Rifles' Hall on Thursday evening. It was for the benefit of the camp fund, and was very well attended. The following programme was rendered:

Full choir, "O Italia Beloved" (Lorenza Boggs).
"Spring Song" (Lorenza Boggs).
Master Drum Patrick, with solo obligato by Mr. Lawton Heriman.
Quartet, "Come Where the Lilies Bloom" (Miss Lumen, Mr. Spencer, Mr. Terrell, and Mr. Roberts).
Solo, "Gypsy Song" (Victor Herbert).
Part song, "The Merry May" (Caldwell).
Violin and piano, "Old Folks at Home" with variations (William Stobbs).
Master Willie Beck and Mrs. Weaver.
Song, "The Pine Wood" (William Davis).
Part song, "The Goodbye" (J. E. Bridge).
Song, "King of the Mighty Sea" (T. S. Church).
Solo and two-part song, "Lullaby" (Vivian).
Miss Glenard and St. Katharine's choir.
Song, "When the Tide Comes In" (Harrison Millard).
Violin and piano, "Sweet Ponderosa" (Otto Langley).
Songs, (a) "The Parting Hour" (H. W. Parker).
"Again" two voices (Miss Ellen Wright).
Miss Catherine Beulah Laven.
Duo, "Serenata Veneziana" (Macheroni).
Mrs. Spencer and Mr. Terrell.
Waltz song, "Gentle Spring" (Master Dudley Lawrence).
Quartet, "Little Cotton Bolls" (Adam Gehl).
Miss Lumen, Mrs. Spencer, Mr. Terrell, and Mr. Roberts.
Glee, "St. Mark's Church Song" (Rudolf Hurd).
Full choir, "The Star-Spangled Banner," as arranged by H. W. Parker.
Banner-bearer, Master Nielson Main Sandoe.

Miss Irene Dietrich has been engaged for next week to sing in the popular concert at the Lyric Music Hall, Baltimore. She sings under the management of Mr. Ulrich, and her accompanist will be Miss Olive Demarest.

There will be an "evening with the choir" at the First Presbyterian Church to-night, at which the principals will be Mrs. L. A. Roberts, soprano; Miss Mary B. Finney, contralto; Mr. Newton Middleton, bass; Mr. S. F. Compton, tenor; and Mrs. George F. Schutt, organist. The programme will include the anthem, "Praise ye, the Father," by Gounod; a bass solo, "The Lord is My Helper," by Adams; a contralto solo, "The Endless Day," by Johnson; and an organ solo, "On the Coast," by Buck.

The pupils of Mrs. Frank Byram will give a piano recital on Friday evening, May 31, at the Washington Club. They will be assisted by Miss Ada Birch, soprano; and Mr. S. F. Minster, violinist.

The class of 'G' of Miss Madeira's School for Girls will have its graduation exercises in the ballroom of the New Willard on Friday evening, May 31. The graduates include Miss Elizabeth Haskell Bright and Miss Margaret Stanton Noyes. The following will be the programme:

School military march.
Prayer, "O Lord, Thy Word is True" (Rev. Ulysses G. B. Pierce).
Wagner-Liszt Spinning Wheel Song.
Address—Dr. Robert Woodward, President Carnegie Institution.
List of graduates, No. 12—
Presentation of diplomas—Miss Madeira.
Benediction, Rev. Ulysses G. B. Pierce.

The pupils of Miss Herring gave an interesting musical Tuesday evening at her home, 1229 N. street northwest. The parlors were well filled with invited guests, and the selections rendered were enthusiastically received by an appreciative audience. The programme was both varied and difficult, and the numbers were played so as to denote the most careful training, reflecting credit on Miss Herring as a teacher.

The graduating recital of Miss Alice Terrell, pupil of the Piano Teachers' Training Course, Fraulein Marie von Unschuld, instructor, was held yesterday afternoon in the parlors of the University of Music and Dramatic Art. The entire programme was given with astonishing understanding of the different piano pieces, and also in the well-written paper on "The Development of the German Church Song." The performance of a little pupil, Margaret Chapman, who was taught by Miss Terrell, under the supervision of Fraulein von Unschuld, demonstrated the understanding of Fraulein von Unschuld's method and Miss Terrell's capability to impart it to pupils.

from Mr. Macheth's instructive and accurate "Notes."

The large general impression left upon my mind by the Prussian exhibition is that—whether it is due to prejudice and inflexibility on my part, or to an actual state of facts—the schools of painting on the continent of Europe are in a state of decadence, that the British painters are in a healthier state than their continental brethren, and that the most honest work being done anywhere today is being done by Americans, and largely in America.

Furthermore, the presentation of these German pictures under the same roof with a representative collection of American pictures challenges a comparison which makes manifest the equal, if not, greater strength, beauty, power, and skill of our native art.

To cite a few individual comparisons, the famous Franz Stuck, with his gruesome and unattractive "Salome," which occupies the place of honor in the Heliocycle, a gloriously barbarian, is in technique, color, and artistic charm not so skillful or true as Louis Loeb's "Siree" in the Evans collection, a subject calling for much the same interpretation and treatment.

Strong as are the portraits shown here of von Lenbach and von Konek and others, both recently deceased, one readily recalls similar work by Sargent, Shannon, and Alexander quite as fine. Zuegg's paintings, with all their evidence of a knowledge of animals, truth and facility in rendering, plainly lack the art quality and refinement possessed by America's leading painter of animals, Horatio Walker. Even Zuegg's "Wallowing Hogs," an impossible subject, painted with astounding skill and wonderful artistic insight, just misses a note of beauty that Walker never fails to catch in such a subject.

There are, indeed, some glimpses of thrilling technique here, but the best of it is distanced by William Chase's incomparable "English Cold," owned by the gallery.

One will find nothing here to class with George de Forest Brush's "Mother and Child," and so may one see almost every example of German art shown, equalled, if not surpassed, in the Corcoran and Evans collections.

Hans von Bartel's "Endless Distance," a fine gray marine, is equaled by Alexander Walker's "Moonrise." Hans von Bartel's "Pardon in Brittany," a process-

sion of peasants and fisherfolk before a quaint stone church on the seashore, is objectively, rather than technically, superior to any American work one can recall. The scene is one such as Jules Breton and Le Hermitte have made Americans familiar with. The technique of this water color, on paper five feet long, is exactly like oil in its impasto application of pigment. One may only discover it to be water color by the most minute examination. This fact shows clearly that between the mediums oil and water color the difference is a chemical and not an artistic difference.

This one consummately skilled masterpiece in the collection alone looms above any American picture of this genre class, and probably for beauty and artistic charm was never surpassed by any old or modern master.

In landscape there is earnest, skillful work, revealing profound reverence for nature and great ability to interpret her, but only glimpses of that perfect sympathy and appreciation of beauty which makes one forget the mere technical skill, as may be seen in many landscapes at the Corcoran. In Redford's "Deleuvers River," a characteristically German subject, one may see what is possible, and still remains, for the Germans to accomplish in interpretations of winter.

Of the crude bizarre sketches, parading as paintings, much smacks of the undeveloped work of clever students in the familiar school exhibitions. Impressionists they call themselves, but they are rather "impressionists," who count on sympathetic imaginations for appreciation, and people with such imaginations, people who do not affect such appreciation, are very infrequent visitors to American exhibitions.

"The Glasgow School," whose work Dr. Kurtz introduced to Americans, and by so doing placed us under everlasting obligations, has many master painters who are also poets. Their work, shown in America a year ago—original, brilliant, and inspiring—proved a stimulus that is still exercising a wholesome and uplifting influence upon American art. Both artists and laymen are hoping that Dr. Kurtz, by bringing more such glimpses of this unique little Scotch-English school of earnest painters, for such pictures are sure to be worth going far out of one's way to see.

More Glasgow pictures is what we want most in America; more pictures by McCauley Stevenson, James Patterson, Alexander Roche, W. Y. McGregor, George Houston, Millie Dow, James Whitlaw, George Pirie, Grosvenor Thomas, William Kennedy, and the charming Stuart Park, who paints flowers in such a phenomenally original way; more pictures by these little-known leaders in sane, wholesome directions, for they will be remembered by masters who many of these mighty German scientists will have been forgotten.

CHANGE IN COTTON GROWING.

Flat Cultivation Gives Better Results than Hill Tillage.

Flat cultivation of cotton, as introduced by the Arkansas experiment station, is finding favor with the old method of hill tillage, the advantage being in the saving of labor and economy of seed, and it is declared, a better yield.

Under old practice, says Southwest Magazine, the soil was thrown up in a furrow and the seed sown continuously in a drill. Later the plants were thinned to a single stand by hoeing the entire surface of the cotton row and cutting away nineteen of every twenty stalks.

Flat cultivation consists of thoroughly preparing the seed bed and planting the cotton in checks eighteen to twenty-four inches apart in a drill, to enable cultivation in both directions, a method that will naturally lessen the work of the chopper and save a greater part of the seed.

A Dog that Stole a Ride.

From the Boston Herald.
A sagacious dog is able to beat the railroads and the anti-pass legislation if he cannot. A story is told by railroad men about a dog which boards passenger trains on the Boston and Maine and, concealing himself under a seat, rides to Boston. After a run about the streets of the city, frequenting his favorite haunts, he returns to the North Station, plays his trick once again, and lands home safe and happy. How he is able to pick out the right train and why he does not get aboard an express and get carried by his home station is a mystery.

AMUSEMENTS.

POPULAR WITH THE PEOPLE
NEWLYCEUM
Direction: EDWARD CROOK COMPANY.
Matinee Daily
WEEK COMMENCING TO-MORROW MATINEE.

THE AMERICANS

Presenting the Musical Burletta in Two Acts, entitled

MIXED PICKLES

—Also—
Big Olio of Novelty Vaudeville Acts

COME, SEE
THE SWING GIRLS

and get a Garter

Next Week—HIGH SCHOOL GIRLS.

BASEBALL

AMERICAN LEAGUE PARK,
Seventh Street and Florida Avenue.

2 FOR ONE ADMISSION

NATIONALS vs. PHILADELPHIA.

Gates Open at 1 P. M.

SUMMER OPERA

DIRECTION OF THE ADORN OPERA COMPANY

SEASON OPENS TO-MORROW NIGHT AT THE

NEW NATIONAL THEATER

WITH A SUMPTUOUS REVIVAL OF SMITH & DE KOVEN'S

COMIC "ROBIN HOOD" Cost of 60 Singers

ESTELLE WENTWORTH, ALBERT PARR, ANNE STONE, GEO. B. PROTHINGHAM, HUNTINGTON MAY, AND OTHERS.

NIGHT PRICES: 25c to 75c

All Seats Reserved

COMING:
The Serenade, June 3
The Mikado, June 10
Cavalleria Rusticana and
Pinafore, June 17
Chimes of Normandy, June 24
Bohemian Girl, July 3
And Others.

MATINEES:
Wednesday,
Decoration Day,
and Saturday.

AMUSEMENTS.

THE SEASON AT CHASE'S CLOSES THIS WEEK WITH A MAMMOTH BILL, ONE OF THE BEST EVER PRESENTED. NO "ADVANCED" PRICES. READ FOLLOWING ANNOUNCEMENTS:

CHASE'S
A Two-dollar Star Every Week.
The finest, largest, and most popular theater, with weekly bills surpassing the \$1.00 and \$2.00 theater attractions.
DAILY MATINEES, 25c
EVENINGS, 25c AND 50c

"IN DREAMLAND"
The Mammoth Spectacular Comedy Novelty and Dramatic Star Feature.
Entire Production from the Art and Scenic Dept. of David Belasco's New York Theater.
Spectacular New York.
EMMET DEVROY & CO.

"HAPPY" JACK GARDNER.
"The Man with the Horn."

From London's Hippodrome.
"LITTLE HIP" THE BABY
He Will Give Out Programmes in the Lobby.
A Wonderful Trickster.

MARTIN AND MAXIMILLIAN.
In Comic Revelations.

Japan's Greatest Artists.
KITA-BANZAI TROUPE.
Incomparable High French French and Post-Modern.
BILLY GASTON AND ETHEL GREEN
In Musical Melodramas.

From London's Hippodrome.
GRACE HAZARD.
Prima Donna Comedienne of "Florida."
Five Feet of Comic Opera, Her Piquant Musical Caricatures Delighted New York. Costume Changes in Full View.
THE AMERICAN VITAGRAPH.
"The Tramp Dog."
BUY SEATS TO-MORROW FOR THE FAREWELL WEEK.

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What Mr. Chase Says:
Mr. Chase believes that an apology and explanation are due to his loyal patrons for the seemingly early closing of the theater. The reason appears to be the standing room, played to standing room. This is as it should be, as interest and attendance should never be permitted to diminish. The supply of good vaudeville acts is limited, and it is far better to provide forty weeks of splendid vaudeville than to undertake to remain open additional weeks with bills below the high standard set. Another most important reason for closing at this time is that several weeks are required to do the work necessary to maintain the reputation of the theater as being the most beautiful in this city. Polite vaudeville, as presented in Washington, is recognized the world over as the highest and best type of theatrical entertainment, and we shall continue next season, as in the past, to present Eddie Vandeville and his company of vaudeville artists to appear at Chase's next season, note the following:
Mrs. Leslie Carter, May Irwin, Lee Phelps, Arnold Daly, Lawrence D'Arcy, Clara Kendall, Harry Inger, Marie Lloyd, William Hastings, Mary Henderson, Charles Wrayner, Stella Marlow, William H. Thompson, Joe Van Gun, Bobbie Fox, Lela Glaser, Sam White, etc. There will be some of other stars of equal importance. House will furnish us with many clever vaudeville novelties. These will be no "Advanced" prices, but matinees will be given every day at which every seat in the theater will be reserved and sold for 25 cents, and at the evening performances the prices will be 25 cents and 50 cents, as always. These prices are as great bargains as limiting dollar and prices for 50 cents. Without our inquiry this theater would not be in existence, and for your health Mr. Chase is deeply grateful and appreciative, and will earnestly strive to merit your continued patronage. The vaudeville which, he claims, surpasses the \$1.00 and \$2.00 attractions in the other theaters.

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BELASCO Theater and ROOF GARDEN

Evenings, 25c to 75c. Wed. Mat., all seats 25c. Sat. Matin., 25c and 50c.

EXTRA MATINEE THURSDAY (DECORATION DAY).

To-Morrow Night **OPENING OF NEW ROOF GARDEN "The Forest of Arden."**

EDWIN ARDEN

And His Company, including Miss **CHRYSTAL HERNE** In Kyrie Bellows' Great Success

RAFFLES

The Amateur Cracksmen By E. W. HORNUNG and EUGENE PRESBURY.

SPECIAL—Visit the NEW ROOF GARDEN, "The Forest of Arden," between the acts. Easily reached by Electric Elevators. Cooling ices served free of charge to-morrow night. No extra charge for admission to the Roof.

SYMOND'S POPULAR CONCERT AND ILLUSTRATED SONGS.

TO-NIGHT 25c—35c—50c

ANIMATED PICTURES, HIPPODROME MUSICAL TRIO.

GRAND OPENING

AMERICA'S MOST ATTRACTIVE SUMMER RESORT

TO-MORROW NIGHT, MAY 27.

GLEN ECHO HIPPODROME

8—GREAT VAUDEVILLE ACTS—8

SEE THE CANYON DIP, HYDRAULIC DIVE, ELECTRIC RAILWAY, FERRIS WHEEL, WHAT IS IT? LEMON HOUSE.

And a Score of Other Alluring Features.

VISIT THE PARK TO-DAY.

ON THE HORSE OF THE HISTORIC PICTOMAC.

The Most Picturesque Trolley Ride in the World.

Improved at a Cost of \$150,000.

Matinees **COLUMBIA** **Evenings**

Thur. & Sat. **at 8:15 Sharp**

First Time on Any Stage

WILTON HILDA

LACKAYE AND SPONG

THE COLUMBIA THEATER COMPANY

INCLUDING

CHARLOTTE WALKER

In a New Play of Western Life,

BRUVER JIM'S BABY

By Philip Verrill Michels

PRICES: Evenings, 25, 50 and 75c. Mats., 25 and 50c

NEXT WEEK—SEATS TO-MORROW

TRILBY

Mon., Tues., Wed. Eve'ngs and Thurs. Mat.

Miss Spong as Trilby.

Thur., Fri. and Sat. Even'ngs and Sat. Mat.

Miss Walker as Trilby

Mr. Lackaye as Svengali, His Original Role.

AMUSEMENTS.

ONLY TWO DAYS, MAY 31, JUNE 1.

USUAL SHOW GROUNDS, FIFTEENTH AND H STS. N. E.

On Horseback Across Two Continents

COL. WM. F. CODY ("Buffalo Bill") Ex-Chief and Last of the Great Scouts, U. S. Army. Has Led His Carc-Conquering Hosts Allied Under the Standard of

BUFFALO BILL'S WILD WEST

AND CONGRESS OF ROUGH RIDERS OF THE WORLD.

Twenty-Five years have passed since this historical exhibition was founded. For a Quarter Century Buffalo Bill has stood ALONE IN A CLASS BY HIMSELF as an Entertainer and as an Illustration of Western History in the Early Days. His Exhibition has WITHSTOOD THE TEST OF TIME and has been the Admiration of More than a Score of Earth's Proudest Nations. Admiring Thousands have Delighted in the HEROIC PICTURES DRAWN FROM HISTORY and Presented in an